

JEFFERSON JOURNAL

November/December 2018

Old World Tradition And
New World Innovation
The Wines Of Southern Oregon



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FEATURED

6 Old World Tradition And New World Innovation: The Wines Of Southern Oregon

By Maureen Flanagan Battistella

From Peter Britt, who grew grapes in Jacksonville in 1855 to the establishment of the Rogue Valley Vintners in 2018, Southern Oregon's wine industry has come a long way. Southern Oregon is recognized today for growing high quality grapes and producing delicious wines with care and thoughtful intention. The region's wine industry is robust and mature, yet not without challenges.

Post-prohibition grape growing and wine making in Southern Oregon date from the 1960s when a few resourceful, ambitious and hard-working risk takers planted vines and built wineries. Growing from just two bonded (licensed) wineries in 1978 to 140 in 2017, Southern Oregon's grape growing and wine making traditions are contemporary and rooted in a heritage that is less than a century old

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COVER: Harvested Syrah grapes from Carpenter Hill Vineyard; The combination of warm days, cool evenings and rock slate soil makes for a dark rich and flavorful wine. Photo: Maureen Flanagan Battistella

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Our Culture Of Journalism

Over the course of the last year there has been a conversation taking shape among NPR and member stations to define the “culture of journalism” that exists within our national public radio system. Central to this conversation are several questions being discussed by journalists and public radio leaders from across the public media landscape. A piece written earlier this year by NPR Standards and Practices Editor Mark Memmott lays out these questions:

- Is there a “culture of journalism” at NPR and those member stations that operate local newsrooms?
- Do we agree on what that culture should look like and how it should shape the system’s journalism?
- If we can reach a common understanding about the key attributes of such a culture, can we write it down so that everyone in every one of our newsrooms knows “this is what we stand for, and this is how we do things?”

The need for a common set of standards, values and practices that form the basis of our collective public radio journalism comes at an important time. In recent years, changes in the media industry have left an increasing number of communities without access to quality local news. The Pew Research Center reports that between 2004 and 2014, 126 daily newspapers closed or shifted to non-daily publication, and the industry shed more than 22,000 reporting jobs. Local television news, although highly-profitable, is not picking up the slack: Pew reports that traffic, weather, and sports comprise 40% of the typical local TV newscast, while a mere 3% is devoted to government, politics and civic affairs.

Yet local journalism has never been more vital. From investigative work that uncovers corruption, to sharing news of events, local journalism is the lifeblood of communities. It creates a shared sense of identity, holds government and those in power accountable and engages citizens in solving shared problems.

If public radio aspires to become a meaningful resource for local journalism, a shared set of core principles should become central to our promise to our listeners. These common principles should embrace these values:

Stronger journalism through collaboration. Although 95% of Americans live within signal range of a public radio station, the scope and breadth of the local news coverage these stations offer varies greatly. Stations in large metropolitan areas employ a cadre of reporters covering specialized beats, while smaller stations and networks, like JPR, often employ just one or two reporters to cover all of the news of a large region. While changing, public radio still lacks the

systems to collaborate or share content, which sometimes leads stations to duplicate efforts, from reinventing strategies to publish stories online, to deploying reporters from more than one station to cover the same event. As a system, we must eliminate these redundancies, creating a stronger, more efficient, coordinated web of public radio newsrooms. In Oregon, stations have made great strides in this area in recent years—JPR, OPB/Portland and KLCC/Eugene now share content routinely and have begun coordinating statewide coverage in a more strategic way.

Allow reporters to tackle more ambitious reporting projects.

Stations must develop the staff, resources and tools needed to dig deeper into local issues and tell more of the in-depth stories that inform our audiences. In particular, we should increase local and regional investigative and enterprise reporting by adding experienced investigative reporters and data journalists. While this continues to be a real challenge for JPR, we are expanding our local news capacity in the coming year following the completion of our new studio facility to accomplish more consistent in-depth work.

Increase thematic or “beat” reporting. Instead of organizing reporters around geography, we should enable more local journalists to report upon specialized subjects or “beats.” By covering an assigned beat, reporters are able to develop expertise in a given subject area, gain a network of sources, follow stories over time, and produce reporting that is more contextualized.

Enable diverse local voices to tell local stories. Stronger, better trained and more collaborative local journalists with deep roots in their communities will find richer, more nuanced voices to tell important stories than national reporters who drop into a community. Whether it’s enriching national programs with these diverse voices, or covering breaking news, local station reporters should take the lead whenever possible, assisted by NPR and regional partners.

I welcome the continued work ahead to develop and articulate public radio’s shared “culture of journalism.” It’s work I believe will build a more robust and powerful network of reporters capable of expanding the fact-based, contextual journalism that is the hallmark of our mission and our service to our listeners.



Paul Westhelle is
JPR's Executive Director.



Old World Tradition And New World Innovation

The Wines Of Southern Oregon

By Maureen Flanagan Battistella

Some wineries have developed new product lines to build their business and attract tourism revenues, from cheese making and charcuterie at Wooldridge Creek, medicinal hemp at Cowhorn and beef at Plaisance Ranch.

On a cool spring morning outside Sisters, Oregon, the Wolf Creek Hotshots weaved their way through ponderosa pines, drip torches in hand.

A Contemporary Heritage

From Peter Britt, who grew grapes in Jacksonville in 1855 to the establishment of the Rogue Valley Vintners in 2018, Southern Oregon's wine industry has come a long way. Southern Oregon is recognized today for growing high quality grapes and producing delicious wines with care and thoughtful intention. The region's wine industry is robust and mature, yet not without challenges.

Post-prohibition grape growing and wine making in Southern Oregon date from the 1960s when a few resourceful, ambitious and hard-working risk takers planted vines and built wineries. Growing from just two bonded (licensed) wineries in 1978 to 140 in 2017, Southern Oregon's grape growing and wine making traditions are contemporary and rooted in a heritage that is less than a century old.

Porter Lombard Plants Grape Vines

It was Porter Lombard who jump started wine grape growing and winemaking in Jackson County in the late 1960s. An horticulturalist, Lombard was station chief at the Southern Oregon Experiment Station where he planted a test vineyard that was producing good fruit by 1972. Lombard shared bud wood with growers throughout Southern Oregon and established research partnerships around the valleys. Lombard's legacy lives on today in the vineyards and wines of Southern Oregon. The Southern Oregon Research and Extension Center (SOREC) recently named their newest test vineyard, The Lombard Block, in honor of Porter Lombard's contributions to Southern Oregon's viticulture.

At Foris in the Illinois Valley Ted Gerber's wife Meri sold grape vine wreaths in 1971 to make ends meet. Roger and Barrie Layne planted their acres in 1972 and Suzi and Chuck David planted Siskiyou Vineyard in 1974, the winery bonded in 1978. Siskiyou closed operations a few years later, but Ted Gerber kept at it, and began producing wines under the Foris label in 1986.

Out in the Applegate, another pioneer Frank Wisnovsky set out to make wine at Valley View in 1972 with plans to open a cooperative winery so that grape growers could share equipment. While the co-op didn't material-

ize Valley View Winery was bonded in 1978 providing an early market for Southern Oregon wine grape growers. Frank Wisnovsky died in 1980 and today Frank's sons, Mark and Mike run the operation.

In the 70s, John Osterhout tested water spray to protect vines from frost damage on the Agate Desert near Eagle Point. Now Osterhout's land is a conservancy and today's vineyards manage frost with windmills that cost up to \$35,000 each.

With only a few wineries and low consumer demand in the early years, it was hard going for Southern Oregon's grape growers and wine makers. Persistence, dedication and a passion for fine wine kept the industry moving forward, responding to the market.

Southern Oregon's Wine Industry Grows

The 1980s and 1990s were years of agricultural transition as pear orchards gave way to vineyards. More acres were planted to grapes, more wineries were established and tasting rooms opened throughout the region.

Foris Winery expanded, gaining regional and national distribution of their wines during the 1990s and 2000s. Wine maker Sarah Powell spent 12 years at Foris, leaving a legacy there and in Southern Oregon that brings the winemaker into the vineyard, a now common practice. Under Ted Gerber, Foris is characterized by cooperation, knowledge sharing and organic expansion.

Quail Run Vineyards was founded by Don and Traute Moore in 1989 and is now run by their son, Michael. Over time the Moores have become one of the largest growers in Southern



Sarah Powell, at Foris Winery in the Illinois Valley.

Oregon through an unusual lease and lease purchase strategy. The Moores have a patchwork of five to ten acre micro vineyards throughout Talent and Jacksonville, matching optimum growing condition to grape varietal. Quail Run was characterized early on by experimentation with varietals and microclimates, choosing varietals best suited to specific locations and today is actively involved in research.

In Medford, Dunbar Carpenter pulled his pear trees and planted the hills to grapes in the mid-1970s and today his daughter, Emily Carpenter Mostue runs the vineyard under the Rocky Knoll label. Across Foothill Road, Reginald Parson's descendant Chad Day makes wine at RoxyAnn, and Hillcrest Orchard's 1908 barn is a tasting room. Laura Naumes runs Naumes Crush & Fermentation, a custom crush facility that opened in 2015, operated by a family known for pears.

As of 2018, Valley View Vineyard and Winery has reached regional, national and international distribution. Valley View's Rogue Red is in Costco and other major outlets, readily recognized as a Southern Oregon wine. Valley View is characterized by its long stability and an ability to respond to market opportunities quickly, efficiently and with exceptional wines.

Defining Southern Oregon's Terroir

American wines, and more recently artisan foods are identified with their specific geologic, geographic and climatologic environments. This gives rise to terroir, the notion that place conveys its unique characteristics to wine, and so to taste.

In the United States, American Viticultural Areas (AVA) are designated by the U.S. Treasury Bureau to govern the labeling of wine with respect to where grapes are grown. Areas designated under a single AVA can be quite diverse and so the wines made from one varietal in several areas of the AVA can be quite different. Southern Oregon's AVA classifications represent a tension between terroir, cultural identity and market necessity, but are the first indicator of locality or place.

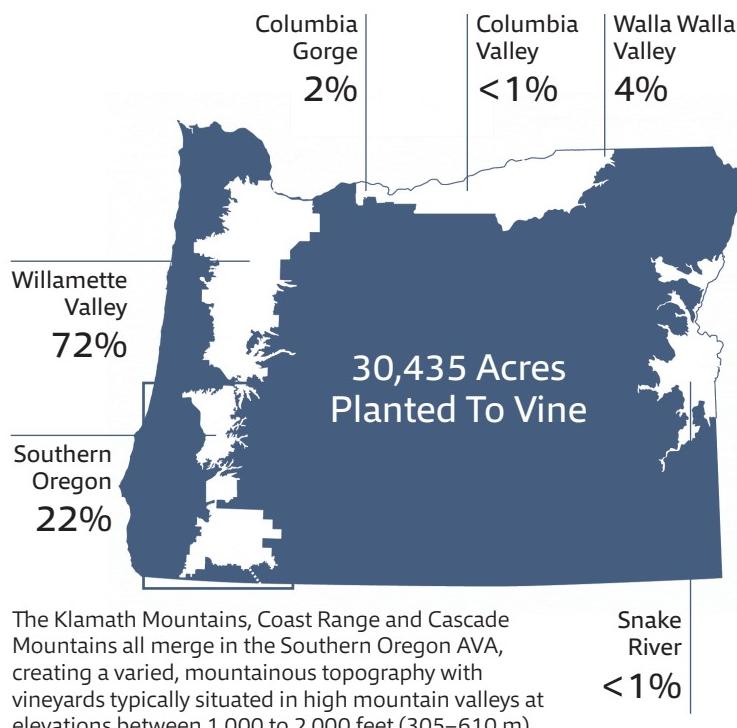


Harvest season at Del Rio Vineyards (left) and 2HawkVineyard in Medford.



PHOTOS: MAUREEN FLANAGAN BATTISTELLA

Wine Growing Throughout Oregon



GRAPHICS COURTESY OF THE OREGON WINE BOARD

An AVA can be narrowly defined to identify a specific geographic region, underscoring the idea that a great wine begins in the vineyard and continues with the winemaker who shapes the wine with style and intent. Terroir is now understood to reflect place, and also cultural heritage.

The Southern Oregon AVA is located in Jackson, Josephine and Douglas counties, designated in 2004 thanks to the work of Greg Jones, then at Southern Oregon University, and his father Earl Jones of Abacela Winery. The AVA was intended to describe a larger geographic region of the state and serve as a more recognizable wine brand than the smaller and earlier Umpqua (1984), Rogue Valley (1991) and Applegate Valley (2001) AVAs. The Red Hill AVA was established in 2005 and the Elkton AVA was established in 2013, both sub-AVAs of the Umpqua AVA.

Two Oregon scientists, climatologist Greg Jones and Portland State geologist, Scott Burns, accelerated Southern Oregon's wine industry. Jones' and Burns' research describes the diverse ecology, climate and geology of Southern Oregon to identify and define specific terroir-driven growing areas. Their work helps us understand why Southern Oregon's diverse soils, narrow valleys and high elevation are ideal for more than 40 varietals planted to the 8,000 acres in vines from Ashland in the Rogue Valley to Yoncalla in the Umpqua.

The region's broadest named AVA is the Southern Oregon AVA representing the larger geographic region that encompasses both the Rogue and Umpqua AVAs. The use of sub-AVA appellations like Rogue Valley AVA and Applegate Valley AVA, are limited but are powerful descriptors that evoke the natural beauty of the Siskiyou-Klamath-Cascade bioregion.

Some wine makers, such as those that designed the Apple-

gate Valley sub-AVA, argue that a narrowly defined AVA represents the terroir of the land, the collaboration among vintners and collectively identifies the vineyards and wineries of that growing area. Further, the smaller, defined sub-AVA promotes tourism to wine tasting rooms. There is a trend among smaller producers and estate wineries to use a narrow, terroir-driven appellation, and new AVAs are emerging from regions now defined as growing areas.

Larger producers, including those who sell wine grapes or juice but do not make wine, hold that the AVA should represent a larger growing area that can shape a broader understanding of taste that drives cultural identity and market on a regional, national and international scale.

AVAs define a region's terroir, and Oregon's winemakers are vigilant in their defense of how their AVAs are applied, now so more than ever before. At the urging of the Oregon Wine Board earlier this year, the Oregon Liquor Control Commission is investigating a Napa Valley winery for the alleged inappropriate use of Willamette Valley, Umpqua Valley and Rogue Valley designations on their 2017 Pinot noir wines. The winery has since cancelled Southern Oregon grape contracts ostensibly for smoke taint, though certified lab tests show typical markers, guaiacol and 4-methylguaiacol, are within normal range.

Today's Challenges

Southern Oregon's grape growers and winemakers are keenly aware of the industry, are alert to new opportunities, and are quick to adapt to challenges. Growers in this region are known for their willingness to share knowledge and work together towards common goals.

The forest fires that send clouds of smoke through the valleys along the I-5 corridor affects tourism in some years, but according to wine makers, wine enthusiasts and laboratory tests, smoke has not affected the grapes or quality of wines made here. Instead, wine makers look to the challenge of understanding how smoke can be managed in wine making should it be needed. Tourism is also affected by smoke, and wineries are working together with the larger hospitality and tourism boards to mitigate that effect.

Increasing temperatures around the region and decreasing seasonal rainfall have emerged as new issues that face Southern Oregon's wine grape growers especially in more southern areas. Because of micro-irrigation and computer aided irrigation systems, wine grapes use far less water than other agricultural products and water deficit is the focus of SOREC viticulturalist, Dr. Alexander Levin's research. Grape growers are already testing new drought-tolerant rootstock.

New pests and diseases have emerged. In the Rogue Valley, grape growers and SOREC's plant pathologist, Dr. Achala Nepal KC and entomologist Rick Hilton are dealing with grapevine red blotch disease, while in the Umpqua, vineyards affected by phylloxera, an aphid-like insect that feeds aggressively on grape roots, are replanted. Strong research protocols developed at SOREC in partnership with local growers will bear fruit over time.

Today, the Southern Oregon AVA represents about 23% of Oregon's wine production and as much as 80% of Southern Oregon's Pinot noir is sold out of the area and labeled under the Oregon AVA.

Thoughtful Innovation Fuels Growth

Southern Oregon's grape growers and wine makers have a contemporary tradition of innovation and cooperation: Richard Sommer who planted Oregon's first Pinot noir in the Umpqua, Porter Lombard who experimented with varietals and rootstock in Medford and Arnold Kohnert who documented Ashland's weather patterns and grape ripening cycles in great detail, sharing the data with other growers. That tradition of innovation, curiosity and hard work persists.

The world is a much smaller place today and Southern Or-



Eric Weisinger, winemaker at Ashland's Weisinger's Family Winery, points out a detail of their new label to wine historian, Will Brown.

egon grape growers and winemakers taste widely and travel to wine producing regions all over the world. Their experienced palates appreciate the profile of the wines they make, recognizing that Southern Oregon's terroir will establish a wine's characteristics. Southern Oregon grape growers and winemakers temper age-old practices with common sense and new technologies. Thoughtful innovation has fueled the rapid growth of Southern Oregon's wine industry and today, Southern Oregon wines are center stage.

Economic impact studies funded by the Oregon Wine Board (OWB) show that wine production and sales are increasing in Southern Oregon. Wine grape production increased by 20% from 2016-2017, to 20,555 tons and according to Full Glass Research, under contract by the OWB, revenue increases are even more significant for 2016 as compared to the previous 2013 report. Winery/Grower Revenues are up by 111% to \$96,703,667; Wholesale & Retail Revenues are up by 36% to \$154,033,360 and Wine Related Tourism Revenue is up by 375% to \$105,540,523.

According to the OWB, the number of vineyards and wineries in Southern Oregon has increased by 20% in 2017, to 280 vineyards and 150 wineries. Today, the Southern Oregon

AVA represents about 23% of Oregon's wine production and as much as 80% of Southern Oregon's Pinot noir is sold out of the area and labeled under the Oregon AVA.

Flexibility has its contemporary roots in how Southern Oregon's grape growers and wine makers graft over older varietals to meet new market demands, how they resist a single branded varietal and celebrate more than 40 varietals that thrive in Southern Oregon. They are committed to sustainability and demonstrate a reverence of the land in Salmon Safe designations, L.I.V.E. (Low Input Viticulture and Enology) certifications and biodynamic farming practices.

Grape growers have new technologies and service providers at hand. Vineyard management companies like Applegate Vineyard Management, Pacific Crest Vineyard Services and Results Partners make it easier for vineyard owners to manage



Rachel Martin talks about the 2017 harvest at Red Lily Vineyards.

PHOTOS: MAUREEN FLANAGAN BATTISTELLA



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Rogue Valley Winemakers and the Southern Oregon Winery Association dedicate The Lombard Block, named in honor of Porter Lombard, at the Southern Oregon Research and Extension Center in 2018. From left to right: Porter Lombard, SOREC viticulturalist Dr. Alex Levin and in the background, Mark Chien, coordinator of the Oregon Wine Research Institute.

labor and reduce equipment requirements. Mechanical harvesters ease the workload in the Applegate and at Del Rio. Ross Allen manages 2Hawk's operations with his phone.

Some wineries have developed new product lines to build their business and attract tourism revenues, from cheese making and charcuterie at Wooldridge Creek, medicinal hemp at Cowhorn and beef at Plaisance Ranch. Wineries are community centers, Red Lily hosting the annual Wild Rogue Relay and commemorating the death of a student and partnering with Freshwater Trust to improve their lands along the river.

Southern Oregon wineries have changed the marketplace with new packaging innovations, like EdenVale's wine canning system and vacuum sealed wine pouches and Wooldridge's mini-wine kegs. Barrel 42 client presentation boxes are unique and desirable. New branding initiatives, like Bridgeview's Alwen wines that benefit watershed restoration projects and Dancin's ballet in a glass imagery are brilliant.

Strong, concerted efforts on behalf of the Oregon wine industry by the Oregon Wine Bureau, Travel Southern Oregon, Rogue Valley Vintners and Umpqua Valley Winegrowers Association have increased wine tourism, brought Southern Oregon wines to national and international attention and brought wine writers and industry experts to Southern Oregon. Southern Oregon wines are in the news everywhere.

Wine events and festivals help define place, build brand and increase a winery's following, often along AVA designations and sometimes for a larger purpose. What began in 2001 as the World of Wine, a small, local tasting with a couple of wineries and a few hundred attendees, has become the Oregon Wine Experience, a 12 month wine celebration that culminates in a week-long series of tastings, wine dinners, medals and more. Now featuring wines from all of Oregon's AVA, masters of wine panels taste more than 350 wines to determine winning wines that sell out quickly in tasting rooms and wine shops. The 2018 Oregon Wine Experience raised more than \$1,275,000 for Asante's health programs, a 25% increase over last year. More than 4,000 wine enthusiasts attended the event.

The grape growers and wine makers of Southern Oregon are nimble and smart. They acknowledge the medals and awards received and Wine Spectator scores and reviews but are



Suzi Ginet holds up a bottle of Ginet Rose, on offer along with Plaisance Ranch beef at the Williams Farmers Market. Suzi with her husband Joe, run Plaisance Ranch.

not driven by external validation. They are proud of the Old World grape growing and wine making traditions that they have continued, and as proud of the New World ways they have established through innovation, experimentation and partnerships.

Old World tradition and New World innovation, here in the vineyards and wineries of Southern Oregon.

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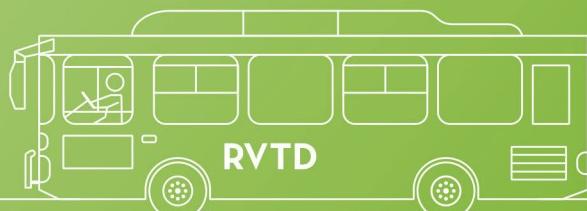
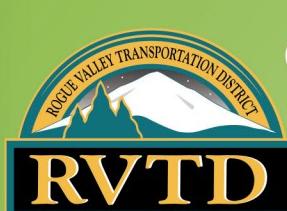
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Maureen Flanagan Battistella is a curator of the Wine of Southern Oregon collection in the Southern Oregon Digital Archives maintained by Hannon Library, Southern Oregon University.

PHOTOS: MAUREEN FLANAGAN BATTISTELLA

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DIANA COOGLE

Ingredients For A Great Thanksgiving

(1) Friends and family, in this case three beautiful children in two families, including my granddaughter, son, and daughter-in-law.

(2) A beautiful natural setting, in this case the south Washington coast, where we stayed in a house set among grassy dunes and looking onto the expanse of the Pacific Ocean, over which a constantly changing sky gave dramatic contrasts. The wind tore at the grasses and tossed the rain in torrents against the house.

(3) Good and plentiful food, in this case a grand meal starring a turkey that was, we have to say right here at the beginning, superb, maybe because it had come from a local turkey farm and lay calm under the hand of the farmer as my granddaughter slit its throat; maybe because it soaked in a brine bath for eight or ten hours; maybe because my son smoked it for hours in the smoker he had made from beer kegs—whatever the multiple causes, the turkey was the unmistakable king of the Thanksgiving meal, flanked by a chickpeas-and-garden-squash dish, pumpkin fritters, quinoa-mushroom stuffing, cranberry sauce, and a green salad. As for my pies, in spite of the early-morning disaster with one of the pie doughs, in the end I had three excellent crusts for three excellent pies: apple-pecan upside-down pie (voted the favorite); a beautiful dark red cranberry-pecan pie with sour cream topping; and banana-sour cream pie with a gingersnap crust.

(4) Quiet moments in nature, such as, for me, watching puffs of foam rolling and running up the beach like sand-pipers, losing volume as they ran, but trying, trying, maybe with a great deal of effort—yes! up the sand bank and then, with a foam-muffled cheer for freedom, blowing out of sight over the land.

Another day, on a walk on the beach, I saw, among the sandpipers and sea gulls, a white-face, white-tailed, black-bodied bald eagle soaring low over the beach, giving me as much delight as the fanciful foam-puffs that made it over the cliff and into freedom.

(5) Fun things to do with kids that do not include watching television, such as, in my case, when the two girls wanted to make candy, supervising the making of caramel sauce: easy enough that they could do it themselves, fast enough that they didn't lose interest before the project was over. When the sauce



PHOTO: DIANA COOGLE



PHOTO: DIANA COOGLE

had cooled, they invited everyone to dip apple slices into it for an afternoon treat.

The children also made grape-vine wreaths decorated with turkey feathers, and, one late afternoon, my son suggested they jump off a cliff. The sandy beach was topped by an eight-foot cliff, just high enough to take courage for the first leap. The sand was deep and soft enough to cushion the landing. One after another the kids leapt off the cliff, rolled in the sand when they landed, then jumped up at once to climb back up and leap off again.

Best of all there was the swimming. We struggled into heavy, rubbery, skin-tight wet suits, then braved the cold air and stinging rain to walk to the ocean. The children were in the water at once, dashing into the waves, then running back, chased by waves that sometimes overcame them, knocked them over, drenched them. They came up laughing, ready to repeat.

I waded out, farther and farther, the waves splashing higher and higher onto my well protected chest. Finally, I took a deep breath and plunged my unprotected face into the cold water under a wave. After that it was easy—jumping waves, diving under them, swimming through them, riding them on a boogie board onto the sandy beach, then sloshing through the waves again to ride back in when just the right wave curled my way. Again and again and again, like the kids jumping off the cliff, like the ceaseless rhythm of the surf, I charged into the vast Pacific Ocean only to be propelled back onto earth again, until I felt battered and beaten by the waves and the rain and the wind and left the cold salt water for a hot shower, clean clothes, and good food.



Diana Coogle has lived in the mountains above the Applegate River for 45 years.

Continued on page 36

The new bottles — which can be refilled up to 40 times — are made mostly from recycled glass at the Owens-Illinois glass manufacturing plant in Northeast Portland.

Oregon Launches First Statewide Refillable Bottle System In U.S.

Thousands of thicker, heavier beer bottles are popping up on store shelves across Oregon as part of the first statewide refillable bottle system in the country, and supporters are hoping it might catch on in other states, too.

At Double Mountain Brewery in Hood River, bottling machines are filling a long line of shiny brown refillable beer bottles with a new pale ale.

It's a triumphant moment for brewery founder Matt Swihart. After six years of being the only brewery in Oregon running a refillable bottle system, Double Mountain finally has company.

"I felt like Don Quixote a little bit, just kind of racing uphill at windmills," Swihart said. "I was called literally crazy and insane for even attempting it, and fellow brewers were speculating that it wouldn't work."

The system he was using was kind of working. He bought refillable bottles from Canada and asked customers to return

them. But he was only getting 15 to 20 percent of those bottles back to be cleaned and refilled.

Despite the low return rate, he stuck with it because he knew any bottles that came back would cut carbon emissions. They wouldn't need to be crushed in the recycling system and reheated into new bottles.

"Anything we get back and clean saves us money down the road, and of course is a more responsible environmental package," Swihart said. "Frankly it's just the right thing to do."

Swihart said what he really needed was a better system of returning the bottles to his brewery.

Now, he has one. It came along with a new bottle developed by the Oregon Beverage Recycling Cooperative, the group that runs the state's bottle deposit system with support from major beverage distributors.

The cooperative already has a statewide infrastructure for collecting bottles.



Oregon's new refillable bottles can be used and reused by any brewery in the state.

CASSANDRA PROFITA / OBP/EARTHFIX



CASSANDRA PROFITA / OPB/EARTHFIX

Double Mountain Brewery founder Matt Swihart grabs freshly bottled pale ale from the bottling line in Hood River. The ale is among the first to be sold in Oregon's new refillable beer bottles.

"We're in a really unique position to make this work," said the cooperative's spokesperson, Joel Schoening. "We're introducing a bottle we can sell to any brewery that's interested in using that bottle."

The new bottles—which can be refilled up to 40 times—are made mostly from recycled glass at the Owens-Illinois glass manufacturing plant in Northeast Portland. The bottles were designed to be easily separated from the rest of the glass in the existing bottle deposit system, Schoening said. That will ensure those bottles get refilled instead of recycled.

For consumers, he said, basically nothing has to change as long as they collect their bottle deposits.

"I like to say all the consumer has to do is choose to buy it," he said. "When they go through a machine, they'll have a unique barcode that will identify them as different from another glass bottle."

Lisa Morrison, co-owner of the Portland bottle shop Belmont Station and a well-known beer writer and connoisseur, said she remembers her parents returning bottles for reuse—not recycling—when she was a kid in Oklahoma.

"If you look back, that was something that used to happen all the time," she said.

Belmont Station was one of the places Double Mountain customers could always return their refillable beer bottles. But now, Morrison said, she can leave that job to the Oregon Beverage Recycling Cooperative.

"I think having OBRC in on this is huge," she said. "That's what's really going to keep it going."

At the bottle shop last week, Double Mountain offered free samples of the pale ale and IPA it is now selling in refillable 12-ounce bottles.

Two six-packs from Double Mountain just joined a 500-milliliter bottle of IPA from Astoria-based Buoy Beer as the first of the new refillable bottle options on the shelves.

Morrison says having beer filling the first batch of refillable bottles is a smart way to sell the concept.

"It's kind of like our state drink," she said. "I would like to see Oregon be the trendsetter in this across the country—much like we were with our first bottle deposit."

As it stands, breweries are only allowed to distribute 20 percent of the beer they put in refillable bottles to out-of-state locations. Otherwise, too many bottles would go out and never come back.

Initially, the refillable bottles are being used by seven breweries—including Double Mountain, Widmer Brothers, Buoy Beer, Gigantic, Good Life, Rock Bottom and Wild Ride—for some of their beers. But Schoening said he expects the numbers to grow. He's already talking with interested cider makers and wineries about using refillable bottles that might come in different colors.

The cooperative also plans on offering a loyalty program, giving customers a 20 percent return on their bottle deposits—12 cents back instead of 10 cents—if they bring back a box of 12 refillable bottles.

Right now, the state sees about an 80 percent redemption rate for the containers in its bottle deposit system. If that rate carries over into refillable bottles, Schoening said, the new system will chalk up a lot of carbon savings.

OBRC is talking with the Oregon Department of Environmental Quality about quantifying exactly how much carbon the new program is saving, and they're working on bringing a bottle-washing facility to Portland. Until that facility is built—likely by 2020—all the refillable bottles will be sent to a facility in Montana to be washed.

But even with that drive, Schoening said, the carbon savings of refillable bottles are big.

"Every time that bottle gets reused, you're cutting the carbon footprint of that bottle in half," Schoening said. "It's the most sustainable choice in the beer aisle."

This story comes to us from EarthFix, an environmental journalism collaboration led by Oregon Public Broadcasting in partnership with five other public media stations in Oregon, Washington and Idaho. Listen to the audio here.



Cassandra Profita is a reporter for EarthFix, an environmental journalism collaboration led by OPB in partnership with six other public media stations in Oregon, Washington and Idaho.

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SCOTT DEWING

Spinning Up The Diamond Age

Forged deep in a crucible of earth and brought toward the surface in a river of magma, diamonds are the hardest known naturally occurring substance. Their scarcity creates value and value often leads to conflict. Men kill and die for diamonds in some of the poorest countries in the world in order to reap a sliver of the \$80 billion-a-year diamond industry. And while it might be true that “diamonds are forever,” the current diamond industry most likely is not as advances in nanotechnology, the applied science of arranging matter at the molecular level, will make diamonds abundant, dirt-cheap, and hardly worth dying for.

“Indeed, just as we named the Stone Age, the Bronze Age, and the Steel Age after the materials that humans could make, we might call the new technological epoch we are entering the Diamond Age,” wrote Ralph C. Merkle in an article published in a 1997 edition of *Technology Review*. A research scientist at Xerox’s Palo Alto Research Center (PARC) at the time, Merkle was referring to the potential of advances in the field of nanotechnology to lead to the ability to mechanically (and deliberately) manipulate carbon atoms to create real diamonds like the ones that took millions of years to crystallize 100 miles beneath the earth’s surface.

“The properties of materials depend on how their atoms are arranged,” Merkle wrote. “Rearrange the atoms in coal and you get diamonds...We rearrange the atoms in sand, for example, add a pinch of impurities, and we produce computer chips.” According to Merkle, diamond is an excellent electronic material that outperforms silicon. Electrons can move faster in diamond, and diamond dissipates heat better than silicon. Heat is the enemy of computer chips and their performance is limited by the need to dissipate the heat that builds up in the circuitry.

With a pinch of impurities, “doped” diamonds will likely become the semiconductors of the future. This combined with advances in spintronics, an advanced form of electronics, could lead to quantum computing, which utilizes the quantum properties of subatomic particles (such as electrons) to represent and structured data as well as perform computation.

Spintronics utilizes both the electrical charge of electrons as well as a quantum property called “spin”, which makes electrons act like very tiny bar magnets. Currently, all electronics exploit one property of an electron: its negative charge. Charge is what makes current flow.

In the case of computers, electron charge is also used to encode data. The charge state of an electron is either “off” or “on”. Data in a computer is encoded in binary, which consists of only two digits: 0 (“off”) and 1 (“on”). Unique combinations of 0s and 1s are grouped together in bits. Eight bits form a byte and 1,048,576 bytes form a megabyte. Everything gets bigger from

With a pinch of impurities, “doped” diamonds will likely become the semiconductors of the future.

there: gigabytes, terabytes, petabytes, exabytes, zettabytes and yottabytes. These are huge numbers. For example, an exabyte is $9.22337204 \times 10^{18}$ bits, which is roughly enough data storage capacity to hold all the words ever printed throughout human history.

Some encoded data resides in random-access memory (RAM), while other encoded data is stored in “non-volatile” memory, such as read-only memory (ROM) and re-writable hard disk drives. A hard disk is made of multiple platters coated with a magnetic coating that can hold magnetic impulses (i.e., charge). Bits of data are arranged in sectors along concentric tracks on a hard drive’s platters. These platters spin at very high speeds, typically 10,000 RPMs or faster. Mere nanometers above these spinning platters, read/write heads floating on a cushion of air magnetize the platter’s surface in a pattern of bits made up of 0s and 1s that represent the data in digital form. All electronic data—every text document, picture, audio and video file—is ultimately just 0s and 1s.

Spintronics adds the quantum-mechanical “spin” property of electrons to the mix. An electron’s spin state adds another dimension in which to encode data. To understand spintronics, picture each electron as a tiny bar magnet with a north and south pole. Point the north pole upward, and you have “spin up”. Flip it on its head and you have “spin down”. Of course, an electron can point in any direction, making the possible number of spin states almost infinite. With spintronics, binary data isn’t just 0 and 1 any longer. It’s 0 and 1 plus the unique spin position of a given electron.

Thinking about spintronics for too long makes my head spin. Fortunately, you don’t need to understand it inside-out to comprehend its potential and its implications. In the future, a diamond-based quantum computer the size of a sugar cube could utilize spintronics and other quantum mechanisms to store billions of bytes of data and process billions of instructions per second. Such a computer would be a billion times faster than today’s desktop computers. Just like their vacuum-tube predecessors, today’s silicon-based computers will eventually fade into history. But diamond-based computers might be forever, marking the final evolution in computing hardware that enables us to build a super-computer capable of storing and computing all the data in the universe at the speed of light.

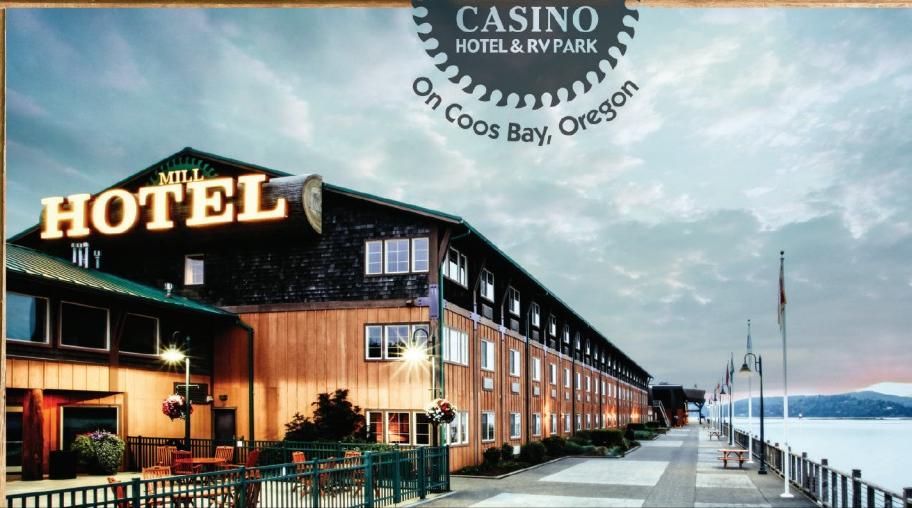


Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson.



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RECORDINGS

ERIC TEEL

Great Leap Forward

The last few months have seen enormous changes for all of us at JPR. Moving into a new broadcast facility after 48+ years in a basement has been more than just a change of scenery. (Psst: We now HAVE scenery!) It's been a major overhaul of nearly aspect of how we operate. From control rooms to production spaces to expanded offices, we've got room to breathe for the first time in ages.

Recordings *have* brought me closer to the music and also to places I have never been— to the Old Metropolitan Opera house which is gone, its not to find out what it was or who played it, but to do my best to hear it. It's funny that after all these years in music, I still don't "have" it, can't hold it, and I only seem to need it and to long for it more and more deeply. May your thirst for music grow, even as you drink deep in listening to JPR.

We've always felt that living in this beautiful, rural part of the country shouldn't preclude us from accessing the very best content that public radio has to offer. Across our various program services, I'm confident that we hit that target regularly. But on the music side, there was always an area in which we lagged behind—live in-studio performances and conversations with the artists making the music.

We'd had a handful of performers in over the years, but when I launched *JPR Live Sessions* in earnest back in 2013, I had a goal of creating a regular vibrant, diverse, and exciting series. I wanted to create a showcase for the wide array of artists and genres that are heard on the station on a daily basis—Jazz, Blues, Classical, Indie Rock, Electronic, acoustic folk, and everything in between. It was an uphill swim at first. We are not exactly a region known for its plethora of live music venues—a lot of musicians drove right past us without a second thought. I had to educate many people in the music world about JPR and what we do and where we broadcast. ("No, we're not actually in Portland, sorry..." was a common theme.) We were also broadcasting from a physically limited facility that only had an 11x10 carpeted room in which to try and record a band. It was a serious challenge. There was nowhere to set up a full drum set, no good way to monitor anything, harsh fluorescent industrial lighting, and even limited functional power outlets. By the way, that same room functioned as the home of the Jefferson



Heather Maloney

Robert Ellis



Jon Stickley

Exchange every morning, so early setup a day in advance was impossible.

Despite the limitations, we've now aired roughly 400 *JPR Live Sessions*—most recorded in those tight confines. We've helped break new artists. We've premiered new songs. We've introduced some of our talented regional artists to a wider audience. And we've had great feedback from labels and artists and management alike which has helped the series. But we weren't quite where I thought we could (and should) be. There were things we simply couldn't do. If the band was larger than five members, we had to say no. If the artists required more than 6 microphones, we had to say no. If they needed a piano, it was a no. It happened more often than I'd care to revisit. Considering some of the famous musicians that were possible *JPR Live Session* guests, it was very frustrating to have to pass.

With our new building, we are able to take a huge step forward. Our new performance space (named for former JPR Foundation Board President Steve Nelson) is roughly double the size of what we had before. Our inexpensive portable

10-channel mixing board has been replaced by a professional model with 24 input channels installed in an isolated control room. We've got a full monitoring system for artists to hear themselves properly when the music gets loud. We've got outlets! As Oprah would say, 'You get an outlet! And you get an outlet!' We've installed high-quality lighting...and with the help of a generous listener, we've acquired a beautiful Steinway grand piano for the space.

We've already put it all to use. As you read this, we've recorded sessions with singer/songwriter KT Tunstall, Australian dream-pop band Hatchie, blues virtuoso Terry Robb, jazz and soul singer Kandace Springs and her band, the Cassatt String Quartet, and classical pianist Lise de la Salle. Most of those sessions would not have been possible in our old space. When guitarist and singer Robert Ellis came in, his eyes lit up at the sight of the piano, and he immediately sat down to show off new music he'd been working on—on the piano! Songs nobody had heard yet—except for you! Our new space made that possible.

There's still a lot to learn about our new facility. We've got
Continued on page 39

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DON KAHLE

Winning Is More Complex Than We Knew

And so, it turns out winning is more complicated than we knew. Vince Lombardi famously proclaimed, “Winning isn’t everything—it’s the only thing.” What we’re learning now is that it’s a complex thing—if it’s a thing at all.

We’re discovering the concept’s latent complexity as we contemplate whether computers can teach other computers to win at chess or Go or any other strategy game. Programmers can input the rules of the game. That’s the easy part. What appears to be far more sophisticated is the concept of—and respect for—a game.

Without that appreciation, computers may become “free-range opponents,” seizing advantage anywhere they can. If the board pieces cannot be moved when it’s not your turn, what if the board is incinerated and the remnant ashes blow around? Where is it in the rules that the numbering system can’t be changed from Base-10 to Base-8? If there’s no time limit between moves, what if one non-human contestant waits until the sun dies out?

Pervading at all costs is something less than winning. We call this lesser version “cheating” or “poor sportsmanship.” We can’t precisely define it, but everyone knows it when they see it.

Humans love sport for its clarity. It divides the victors from the vanquished, but it also joins them in their respect for and the history of the game. Ashton Eaton saw his world record in the decathlon broken this month and he cheered for the sport and the competitors yet to come. We cannot program such nobility into computers.

These fears have filled science fiction dystopia for decades, but now we’re about to set foot into driverless cars, trusting our lives to computer code. The truth is this is already happening—most airliners are piloted by computers most of the time.

The more frightening scenario may be the one we’re living right now. Amoral computers seem to be teaching humans how to prevail at any cost, by bending rules without breaking them.

Paul Manafort was recently sentenced to house arrest with a provision that he not send or receive emails. So he wrote emails but did not send them. Instead, he saved them in a computer folder that was shared over the Internet with others. They could then read his and deposit their own “unsent” emails.

When the judge learned of this and other tactics, she sent Manafort to jail. When his lawyer pleaded with the judge to articulate better the rules for home detention, she declined. The judge revoked Manafort’s bail because his actions constituted, in her words, “a danger to the court’s integrity”—not the rules of the game, but the gamesmanship of the rules.

Our legislative leaders in Washington are choosing prevailing over winning, and the game is suffering. Senate Majority Leader Harry Reid was trained as a boxer but became a street fighter in his last years leading the Senate. He altered the Senate’s filibuster rule by reinterpreting the Senate’s definition of a “day.”

Republicans have been only too happy to follow Reid’s lead, further curtailing the Senate’s traditions. As long as prevailing trumps winning, things will keep getting worse in every way.



Don Kahle (fridays@dksez.com) writes a column each Friday for *The Register-Guard* and blogs at www.dksez.com.



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THEATRE

GEOFF RIDDEN

In the light of these recent events, and out of respect for those who have lost their jobs, I have postponed the column I had planned for this issue and instead I shall take this opportunity to look briefly at some of what the 2019 OSF season promises for us.

To See This Gracious Season

As I write, the 2018 OSF season is drawing to its close, and a sad close at that. The heavy financial losses resulting from smoke-affected performances have brought in their wake a restructuring process which has led to the loss of some sixteen positions among the company.

Although turnover in staff is inevitable in such a large organisation and will often be welcomed, in this case the speed of the change and its enforced nature is a cause for considerable concern, not only for those directly affected but for the OSF community as a whole. There is scarcely time to draw breath as we await the imminent announcement of the successor to Bill Rauch as Artistic Director—whatever it may be, that person will join at a critical time in the history of the company.

I conducted two interviews with Bill Rauch in early October for a piece scheduled to be published in this journal in January, and I had a first-hand glimpse into what was happening as it became increasingly clear that layoffs were probable. In the light of these recent events, and out of respect for those who have lost their jobs, I have postponed the column I had planned for this issue and instead I shall take this opportunity to look briefly at some of what the 2019 OSF season promises for us.

2019 will see OSF almost at the halfway point in its Canon in a Decade project, which began in 2015 and is scheduled to be completed in 2024. We've seen sixteen plays to date, with three more to be staged in the coming year: *As You Like It*, *All's Well That Ends Well*, and *Macbeth*. The latter two will be performed on the outdoor stage. To put together ten seasons of Shakespeare plays which include all the canon presents a considerable logistical challenge. A balance has to be struck each year between comedies, tragedies and histories, and between obvious crowd-pleasers and more challenging works which are less frequently seen. One obvious approach would have been to stage the plays in chronological order, but there is considerable debate as to that order, and the most reputable list might have given us a 2015 season consisting of *The Two Gentlemen of Verona*, *The Taming of the Shrew* and the latter two parts of *Henry VI* (the first part was written last—among his other innovations, Shakespeare seems to have invented the prequel!). That hardly looks like a schedule which would have set the tills ringing at the box office. The selection for 2019 includes two established favourites in *Macbeth* and *As You Like It*, with the boldest scheduling of the season perhaps being *All's Well That Ends Well* on the outdoor stage—a ‘problem’ play in a 1200 seater venue.

Of the non-Shakespeare plays on offer, there are, among others, two more dramas in the American Revolutions cycle,

which has to date provided us with some of the richest and most thought-provoking of new theatre, *The Way the Mountain Moved* being the most recent example. Next year will bring us *Indecent* by Paula Vogel—a play with music about the controversy surrounding the staging of Sholem Asch's *God of Vengeance*—and the world premiere of a story based on Native American history, *Between Two Knees* by the comedy sketch troupe The 1491s.

Bill Rauch also brings us innovation in his final season, for 2019 will see him directing the pilot of a Community Visit Project through which a production of *The Comedy of Errors* will be staged at a range of venues across the region. In some ways this will take Bill back to his pre-OSF days when he forged community links with the Cornerstone Theater Company in Los Angeles. It also takes him back to a play which he directed for OSF in 2004, but this is not the same play! This 2019 production of *The Comedy of Errors* will be the first full production here in the Play on! series, in which commissioned playwrights have translated Shakespeare into modern English. This version of *The Comedy of Errors*, has been translated by Luis Alfaro into a bilingual English/Spanish text. I'll be writing more about the Play on! project on my next column.

There will be changes to the scheduling of performances next year. The indoor productions will start in March—rather later than has been usual—and five of the productions will run all season. The outdoor plays, on the other hand, will have an earlier start, in May, and we'll know soon what new proposals OSF may have in mind to cope with the possibilities of “fog and filthy air”. Perhaps those proposals will include planned performances at Ashland High School, rather than the Company using that stage as an emergency venue—we shall see.

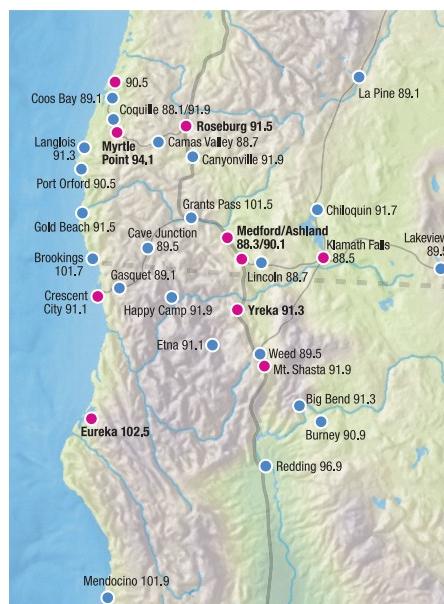
Whatever the new year brings, I wish the Festival every success, and send my sincere sympathies and my very best wishes to those for whom the 2018 season will be their last at OSF:

“The elements be kind to thee, and make
Thy spirits all of comfort! fare thee well.”



Geoff Ridden has taught in universities in Africa, Europe and North America. Since moving to Ashland in 2008, he has become a familiar figure on radio, in the theatre, in the lecture hall and on the concert stage. He is artistic director of the Classic Readings Theatre Company and has a particular interest in adaptations of the plays of Shakespeare. Email classicrereadings@gmail.com

Classics & News Service



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| 5:00am | Morning Edition |
| 7:00am | First Concert |
| 12:00pm | Siskiyou Music Hall |
| 4:00pm | All Things Considered |
| 7:00pm | Exploring Music |
| 8:00pm | State Farm Music Hall |

Saturday

- | | |
|---------|---|
| 5:00am | Weekend Edition |
| 8:00am | First Concert |
| 10:00am | Opera |
| 2:00pm | Played in Oregon |
| 3:00pm | The Chamber Music Society of Lincoln Center |

- | | |
|--------|-----------------------|
| 4:00pm | All Things Considered |
| 5:00pm | New York Philharmonic |
| 7:00pm | State Farm Music Hall |

Sunday

- | | |
|---------|-----------------------------|
| 5:00am | Weekend Edition |
| 9:00am | Millennium of Music |
| 10:00am | Sunday Baroque |
| 12:00pm | Siskiyou Music Hall |
| 2:00pm | Performance Today Weekend |
| 4:00pm | All Things Considered |
| 5:00pm | Chicago Symphony Orchestra |
| 7:00pm | Center Stage From Wolf Trap |
| 8:00pm | State Farm Music Hall |

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San Francisco Opera

- Nov 3 – *Dream of the Red Chamber* by Bright Sheng
Nov 10 – *Usher House* by Gordon Getty *La Chute de la Maison* by Claude Debussy

JPR Saturday Morning Opera

- Nov 17 – *Lucia di Lammermoor* by Gaetano Donizetti
Nov 24 – *Candide* by Leonard Bernstein

Metropolitan Opera

- Dec 1 – *Mefistofele* by Arrigo Boito
Dec 8 – *Il Trittico* by Giacomo Puccini
Dec 15 – *La Traviata* by Giuseppe Verdi
Dec 22 – *La Fanciulla Del West* by Giacomo Puccini
Dec 29 – *The Magic Flute* by Wolfgang Amadeus Mozart



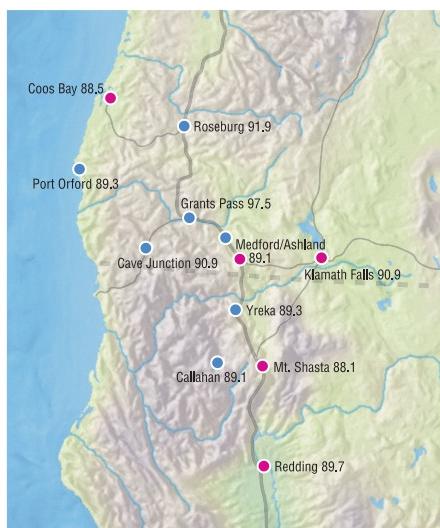
COURTESY OF THE METROPOLITAN OPERA.



With his international stature assured, Puccini explored new musical horizons in *Fanciulla*.

LEFT: Yijie Shi (Bao Yu) in *Dream of the Red Chamber*.

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4:00pm	All Things Considered
6:00pm	World Café
8:00pm	Undercurrents
3:00am	World Café

Saturday

5:00am	Weekend Edition
9:00am	Wait Wait...Don't Tell Me!
10:00am	Ask Me Another
11:00am	Radiolab
12:00pm	E-Town
1:00pm	Mountain Stage
3:00pm	Live From Here with Chris Thile
5:00pm	All Things Considered

6:00pm	American Rhythm
8:00pm	Q the Music / 99% Invisible
9:00pm	The Retro Lounge
10:00pm	Late Night Blues
12:00am	Undercurrents

Sunday

5:00am	Weekend Edition
9:00am	TED Radio Hour
10:00am	This American Life
11:00am	The Moth Radio Hour
12:00pm	Jazz Sunday
2:00pm	American Routes
4:00pm	Sound Opinions
5:00pm	All Things Considered
6:00pm	The Folk Show
9:00pm	Live From Here with Chris Thile
11:00pm	Mountain Stage
1:00am	Undercurrents

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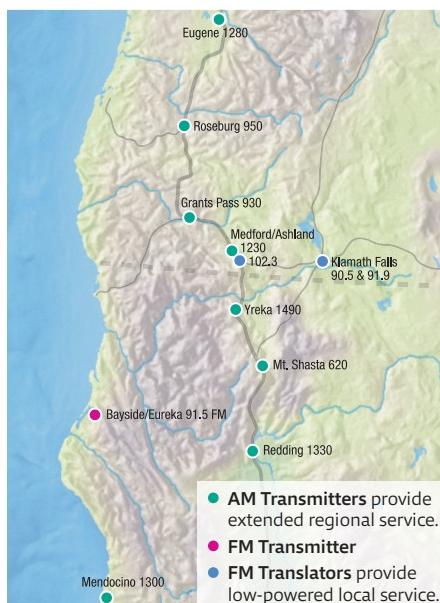
Translators

Callahan/Ft Jones 89.1 FM
Cave Junction 90.9 FM

Grants Pass 97.5 FM
Port Orford 89.3 FM

Roseburg 91.9 FM
Yreka 89.3 FM

News & Information Service



Monday through Friday

5:00am	BBC World Service
7:00am	1A
8:00am	The Jefferson Exchange
10:00am	The Takeaway
11:00am	Here & Now
1:00pm	BBC News Hour
2:00pm	1A
3:00pm	Fresh Air
4:00pm	PRI's The World
5:00pm	On Point
7:00pm	Fresh Air (repeat)
8:00pm	The Jefferson Exchange (repeat of 8am broadcast)
10:00pm	BBC World Service

Saturday

5:00am	BBC World Service
7:00am	WorldLink
8:00am	Day 6
9:00am	Freakonomics Radio
10:00am	Planet Money
11:00am	Hidden Brain
12:00pm	Living on Earth
1:00pm	Science Friday
3:00pm	To the Best of Our Knowledge
5:00pm	West Coast Live
6:00pm	Selected Shorts
7:00pm	BBC World Service

Sunday

5:00am	BBC World Service
7:00am	Inside Europe
8:00am	On The Media
9:00am	Innovation Hub
10:00am	Reveal
11:00am	This American Life
12:00pm	Hidden Brain
1:00pm	Political Junkie
2:00pm	Fresh Air Weekend
3:00pm	Milk Street Radio
4:00pm	Travel with Rick Steves
5:00pm	To the Best of Our Knowledge
7:00pm	BBC World Service

Translators

Klamath Falls 90.5 FM / 91.9 FM

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Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KRVM AM 1280
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UNDER-GROUND HISTORY

CHELSEA ROSE

Britt's wine business eventually got big enough to attract attention from the IRS for unpaid taxes in the early 1870s.

Peter Britt, Wine Pioneer

Wine cultivation and production is one of our fastest growing (pun intended) local industries. But did you know that wine has been part of the State of Jefferson for more than 150 years? While there is debate as to whether or not Peter Britt planted the *first* vineyard or the *first* fruit trees, none dispute his title as ‘father of the Southern Oregon agricultural industry.’ Amongst the earliest to experiment with wine grapes in the area, Britt is rumored to have planted his vines as early as 1854 after observing the thriving local grape species.

The Southern Oregon University Laboratory of Anthropology (SOULA) has conducted several excavations in and around the Peter Britt homestead and gardens in Jacksonville, Oregon. The Britt Gardens have been an important feature of the city for decades, and serve as a gateway to both the popular Jacksonville Woodland Association trails system and the Britt Music Festival. We recently spoke on Underground History with local author MJ Daspit, who recently relocated one of Britt’s original vineyards. Daspit used a variety of historical documents including maps and property records, consulted with experts, and relied on printed histories such as the well-researched 1972 Master’s Degree thesis, “Peter Britt: Pioneer Photographer of the Siskiyous,” by Alan Clark Miller.

Peter Britt settled on the site of what is now the Britt Gardens in the fall of 1852 and built a log cabin on the hill overlooking Jacksonville. Over time he replaced the cabin with a modest timber framed house which he remodeled in the 1860s and 1880s to accommodate his growing family. Peter Britt lived and worked on the site until his death in 1905. His unmarried children, Molly and Emil, continued to maintain the property until the 1950s. Upon their death, many family belongings were transferred to the Southern Oregon Historical Society for curation, where they remain to this day.



SOULABORATORY OF ANTHROPOLOGY

Artifacts recovered from the Britt homestead, including alcohol bottles, food remains, and a gold pan.



SOULABORATORY OF ANTHROPOLOGY

Chelsea Rose and Katie Johnson excavating within the foundation of the Peter Britt home.

Britt is believed to have first acquired grape cuttings in the 1850s from a travelling Italian peddler selling cuttings from established vines grown on California Missions. A decade later, the *Oregon Sentinel* for September 29, 1866 stated: “Mr. Britt has successfully demonstrated the problem that a first class quality of wine can be manufactured here and if we may be allowed to prophesy, this will be no unimportant branch of agricultural industry in our valley ere long.” While wine was an important part of his repartee, Britt’s experiments went far beyond grapes and included exotic and domesticated plants species from around the world. His extensive gardens were admired far and wide and many a yard in southern Oregon was landscaped with cuttings and plant starts that originated on the Britt property. Britt’s estate, which was inspired by formal Victorian gardens that endeavored to ‘bring the parlor outside,’ was widely known as ‘Britt Park’ and was touted in regional advertising and boosterism throughout the late nineteenth and early twentieth centuries. Despite his inspired green thumb, Peter Britt is better known for other talents: namely as proprietor of the region’s first photography studio. Britt took photographs of the people, places, and events that shaped southern Oregon over the second half of the 19th century.

SOULA’s excavations at the Britt Gardens were done in conjunction with Jacksonville’s 150th anniversary (2009) and led to the recovery of tens of thousands of artifacts that provide information about both the changing homestead and gardens and the public and private lives of the Britt family. The artifact assemblage ranges from personal items such as toothbrushes

Continued on page 33

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LIAM MORIARTY

So, now that the fires have been tamed and the skies have cleared, what happens?

Sleep Now In The Fire: Reflections On (Another) Summer Of Smoke

For reporters in southern Oregon and northern California, late summer to early fall has traditionally been “fire season.” In the newsroom, nobody gets to take vacation between July 15 and September 15; it’s all hands on deck.

That often means long days in the field and long days on the phone, tracking down the latest updates on the fires affecting JPR listeners. And since the mountains and valleys of our region are prime wildfire country, we’ve usually got multiple fires going at once. That means staying on top of evacuation orders, road closures and fire growth information that can change from hour to hour.

In recent years, fire season is tending to arrive earlier, stay later and be generally more intense. This summer, JPR reporter April Ehrlich and I each spent days in Redding, covering the Carr fire that swept through Shasta County, destroying more than 1,000 homes. We spoke with people staying in emergency shelters or camping with friends or relatives. Some had lost virtually everything but the clothes on their backs. We spoke with fire commanders who kept us updated on how the fight was going and with scientists who explained why it seems wildfires are getting bigger and more frequent. We spoke with volunteer aid workers and government employees working to get help to those who most needed it. We spoke with businesspeople about the impacts the disaster had on their livelihoods. We spoke with people trying to assess the risks and ease the environmental impacts of miles of burned-over hillsides and incinerated homes.

And then there’s the smoke ...

Folks in northern California had a particularly grim summer, smoke-wise. Between the Carr, Mendocino, Hirz and Delta fires (not to mention the Klamathon fire in early July), the air was nasty for weeks pretty much from the Bay Area north.

In southern Oregon, things weren’t much better. The National Weather Service in Medford says Air Quality Index readings show a marked deterioration in recent years. In 2001, there were no days in which AIQ readings in Medford were at the “Unhealthy” level or worse. In 2013, there were nine “Unhealthy” or worse days. Last year, it was 15 days; this year, 24.

Not being able to breathe tends to make people cranky. And having to stay cooped up indoors during sunny summer weather because the air was poisoned didn’t sit well with much of anybody in the region. Tourists and locals alike groused their disappointment, and many businesses in the region that depend on the visitor dollar saw their income take a steep drop.

The Oregon Shakespeare Festival had to cancel or relocate more than two dozen outdoor shows, costing the non-profit over \$2 million. According to the Ashland Chamber of Commerce, everything from outdoor dining to wine tasting rooms to rafting outfitters reported business was down anywhere from 15 to 50 percent.

So, now that the fires have been tamed and the skies have cleared, what happens? Is this just the way things are going to be from now on? No one wants to think so. But, as several people I’ve spoken to recently have pointed out, “Hope is not a strategy.”

So there’s added urgency to working out how best to approach the problem of forests that have become overgrown and prone to unnaturally-large wildfires. While there seems to be a general consensus that we need to thin forests and use prescribed burning to help re-establish fire’s healthy role in these ecosystems, the specifics quickly get mired in controversy. And even if we do manage to agree on how best to “weed the forests”—and somehow find the huge amounts of money required to do the job—it’ll take a couple of decades at least for those results to show up.

So it would seem that adaptation to what could well be a new normal of more frequent fire and smoke is the only real option for the foreseeable future. With that in mind, folks in business and in local and state government are working to develop new approaches for conducting commerce and living our lives in this place.

Like pretty much everyone else, those of us in the JPR newsroom are considering how we can best adapt. We’re looking at how we operate so we can serve our listeners better. And we’re pondering what kinds of attitude adjustments may become necessary to get comfortable with a climate that’s changing our lives in unwanted ways.



Liam Moriarty has been covering news in the Pacific Northwest for more than 20 years. After a stint as JPR’s News Director from 2002 to 2005, Liam covered the environment in Seattle, then reported on European issues from France. He returned to JPR in 2013, turning his talents to covering the stories that are important to the people of this very special region.

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SOU Music Recital Hall



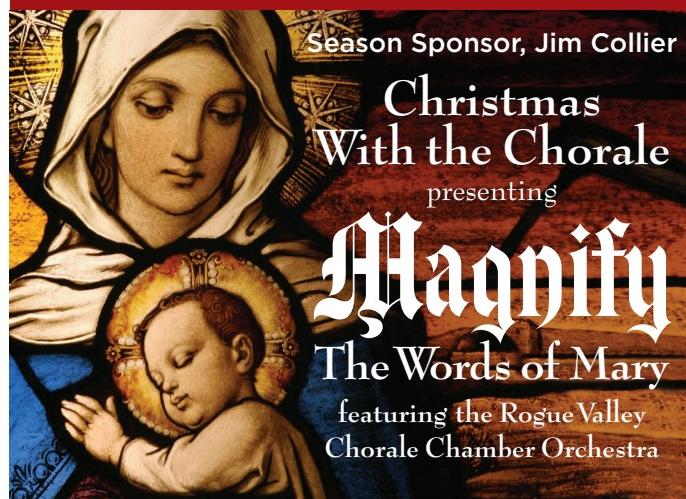
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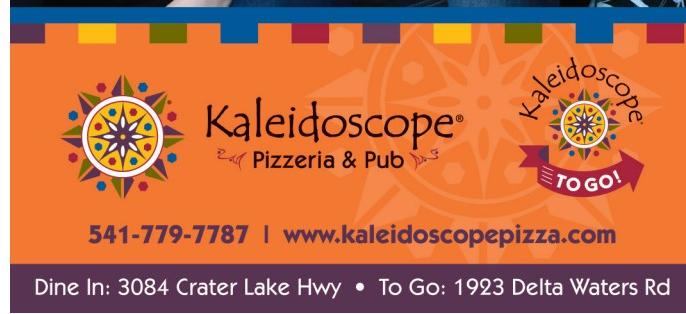
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RACHAEL BONGIORNO

After The Wildfires: Artist Captures Plight Of Napa's Undocumented Workers

When wildfires ripped through California's Napa Valley in October 2017, local artist Arleene Correa Valencia was shocked to hear that farm workers were continuing to work in the vineyards—even as smoke surrounded the area, and the locals were evacuating.

Outraged, Correa turned to her art—painting—to highlight the dangerous conditions in which immigrant workers, particularly undocumented ones, are forced to labor. She took photos of the scene to create oil paintings, which are the focus of her upcoming series, *En Tiempo de Crisis, In Times of Crisis*.

Standing on the edge of a manicured vineyard on Silverado Road, the main road of Napa Valley's world-renowned wineries, Correa recalls what she saw as the fires raged.

"The moon was out, it was red orange, highlighted by the fires, it was something out of a movie, it was beautiful," says Correa. "But underneath all that, there were people, and they were not safe. They were hustling up and down these long stretches of vineyard, just running to save the grape."

Correa was born in Michoacán, Mexico, and raised in Napa Valley. Now 24, she is a recipient of Deferred Action for Childhood Arrivals, or DACA—the program that allows undocumented immigrants brought here as children to live and work in the U.S. legally. Growing up, she experienced firsthand the contradictions of living in a wealthy area as an undocumented immigrant.

"My parents, two siblings and I shared a two-bedroom apartment with 16 people," says Correa. "We lived in this tiny little place and everybody there were my uncles, my aunts, my cousins. Everybody was just working so that we could all pay rent collectively."

Many of her family members worked in the vineyards. Immigrants play a crucial role in the Napa economy, making up a majority of the 55,000 people employed by its wine industry.

But when a natural disaster strikes, undocumented immigrants are ineligible for most disaster aid or unemployment benefits. Even if an undocumented parent has U.S.-born children who are eligible for federal emergency relief funds, the personal information required by these agencies can discourage them from applying. During the 2017 fires, rumors circulated that Immigration and Customs Enforcement (ICE) was going to local evacuation centers. Those rumors were unfounded, but they deterred undocumented immigrants all the same.



During last year's fires, Correa recalls seeing "a flock of people sleeping in the Walmart parking lot in their cars, because they were too afraid to go down to the community college and get a couple of blankets and a cot for their children. ... The fear of being deported is keeping them from being helped."

Correa documented what she saw, and the photographs she took inspired her latest oil paintings. In one painting, a woman is bent over a large bin of freshly cut grapes. It's dark, so she's wearing a neon orange safety vest, a headlamp to see her work and a bandana tied around her mouth and nose to protect herself from the smoke permeating the fields.

Correa, who has asthma, says when she shot the photo the painting is based on, in a local vineyard, she was wearing a particulate respirator mask, yet she still struggled to breathe. But she says the workers she saw were not wearing masks, and only some—like the woman in the painting—wore a bandana over their faces.

"Everyone was coughing, especially because they were running up and down, but no one was complaining," says Correa.

Winemakers were under pressure to save the grapes from the fires, as well as from smoke damage. The wine country fires of 2017 proved to be among the costliest in California's history, generating nearly \$10 billion in insurance claims. Farmworkers felt the pressure, too, Correa says.

"This is when they were making the most money," says Correa, so farmworkers "don't have the luxury to say, 'I'm leaving town because it's unsafe' or because 'I don't want to breathe the air.'"

When Correa asked the woman she photographed how much money she was making, she said she didn't know. The woman told her that laborers make around \$2,000 per ton of grapes, but this is divided among a complex arrangement of subcontractors, as well as the 20 or so grape pickers for that shift.

"They're independent contractors, so they don't have to provide them with health insurance, living assistance. They don't have to provide any of the benefits any normal worker would get," says Correa. "At the end of the day, these people are doing extremely rigorous physical labor for absolutely nothing."

It's been 10 months since the Napa fires, and organizations that serve the local immigrant communities say that undocumented immigrants are still fearful of accessing services,

Continued on page 33

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RACHAEL BONGIORNO FOR NPR

In one of Correa's oil paintings, a woman harvesting grapes at night ties a bandana around her mouth and nose to protect herself from the smoke permeating the fields.

spite the significant challenges which they experience—including family trauma, unemployment and a lack of housing.

"Landlords have said they need to renovate the apartments after the fires, and then they jack up the rent," says Josefina Hurtado, executive director of Puertas Abiertas Community Resource Center, an organization which offers counseling, disaster relief, English classes and other social services. "We have families moving from entire apartments to just one room."

When fires burned earlier this summer across central and northern California, ICE issued a statement saying it would suspend routine immigration enforcement operations in the affected areas. But advocacy groups say the overall climate of fear around ICE gives immigrants little reassurance.

Correa says even though she is a recipient of DACA, the fear and anxiety of being undocumented hasn't gone away. But she sees it as her responsibility to use her art to humanize the experience of undocumented immigrants and immigrant workers in general.

"My work is made to talk about not only my experience, but the collective experience of the Latino immigrant in the Napa Valley," says Correa. She is hoping to exhibit the series in a Napa museum in the spring.

As someone who appreciates a good glass of Napa Valley wine, she also hopes her art will change the way people think about what goes into making it.

Rachael Bongiorno is a freelance multimedia journalist based in New York City. She often reports on the intersection of immigration, culture, politics and food.

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Underground History

Continued from page 27

and medicine bottles (not to mention a pair of Mollie Britt's silk stockings), tableware and food remains, to tools of the trade such as art and photography supplies. The investigations also provided information about the history and use of the land, such as the location of the wine press building constructed in the 1880s to house the two 1,000 gallon redwood fermentation tanks and the barn. Artifacts recovered from these areas include wine bottles and openers, and modified glass bottles believed to have been used to protect tender seedlings from frost. Analysis of soil samples taken from the site produced a variety of seeds and plant remains. While not as robust as expected due to the extensive agriculture at the site, fruit pits, nuts, and a handful of grape seeds were recovered. (The lack of organic plant material in the sample could suggest that the family was an early practitioner of composting food waste in a centralized location). The grape seeds (*Vitis vinifera*) are believed to date to the 1870-1880s, and DNA testing is needed to identify the specific varietal. Over the years Britt is said to have experimented with hundreds of grape varietals, both on his small vineyard on Britt



COURTESY OF SOUTHERN OREGON UNIVERSITY

Historic photo of Britt house with grapes in the foreground.

hill and at a second vineyard he established at his ranch one mile north of Jacksonville.

Britt's wine business eventually got big enough to attract attention from the IRS for unpaid taxes in the early 1870s. Britt's attempt to avoid taxation inadvertently made him the first documented wine maker in the region. Under the moniker Valley View Vineyards (no relation to the current vineyard of that name), Britt was said to have made a claret, muscatel, zinfandel, and port in addition to selling table grapes in bulk. At its height the label was producing between 1,000-3,000 gallons of wine annually. Records show that wine sold for 50 cents a gallon plus costs. Most exported wine was shipped in wicker wrapped demijohns, but local residents could run over to the Britt house and fill up their own bottles.

MJ Daspit believes that she has found the location of the Valley View vineyard north of Jacksonville. As the property has not been redeveloped, it is possible that clues survive about the grape varietals and techniques used by Peter Britt more than a century ago. As Rogue Valley wines strive to market themselves locally, nationally, and even internationally, it is fun to think about the origins of this industry. A story that includes the Italian peddler selling Spanish grapes to the Swiss-German tax-evasive wine-making entrepreneur, who then sold it in bottles and bulk to Chinese cooks and local residents from around the world making a community in early Jacksonville.



Chelsea Rose is an archaeologist with the Southern Oregon University Laboratory of Anthropology (SOULA) and co-host of Underground History, a monthly segment that airs during the Jefferson Exchange on JPR's News & Information service.



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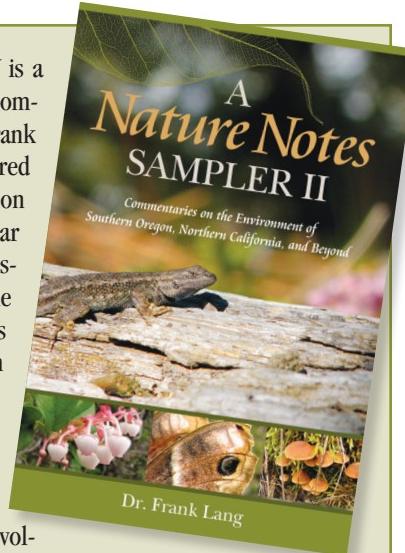


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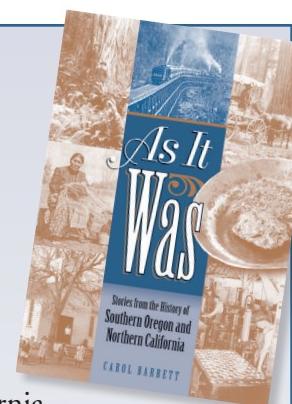
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KAREN HUDES

Texas Baker Rekindles Interest In The Mysterious Mesquite Bean

Despite a warning to wear rattlesnake shin guards when walking through the Hill Country, the only sound I hear is the ticking of grasshoppers, crickets and dragonflies on this 100-degree day in Spicewood, Texas.

I'm hunting mesquite trees, and they bite. Their branches, spiked with two-inch thorns, hold desert-colored, seed-hugging beans that rattle when they're ready to pick. If you break one open and put it in your mouth, it tastes lightly sweet.

"The hotter, the drier, the harsher the climate, the better the beans taste," says Austin baker Sandeep Gyawali, who's showing me where to find mesquite. He's on a mission to revive the long-overlooked bean, harvested from the tree that became famous for smoking Texas barbecue (and upping sales of potato chips).

Most of Gyawali's beans come from ranches in South and West Texas, where the honey mesquite grows wild like a weed. He roasts the pods, then mills them into an aromatic flour that smells of cream, coconut and chocolate. It brings a subtle earthiness to loaves such as the dark-crusted *Rouge de Bordeaux* sourdough he bakes. He also blends superfine mesquite flour with a little salt into butter that looks like cajeta as it's whipped smooth. Spread it on bread and you get that rare thrill of tasting something completely new.

Historically significant food

While many Texans barely notice it now, the mesquite bean was once vital to indigenous peoples of Mexico and the Southwest, where the trees grow in abundance. Dr. Hermelinda Walking Woman, director of education for the Lipan Apache Tribe of Texas, grew up in the 1960s on a farm outside McAllen that was full of mesquite. "It was just very plentiful. You'd go out to the mesquite trees and you'd have these giant clusters of mesquite pods.... It's been a big part of our history, of our tribe, that we would gather this and use it for food."

By the time Walking Woman was a kid, food traditions using mesquite were already fading. Yet she has vivid memories of collecting dried beans while the adults ground the pods into flour in a mortar. From there, the flour was mixed with cornmeal into hotcakes and a farina-like *atole* for breakfast. Dense with fiber and protein, the bean (whose name is rooted in an Az-



PHOTOS: KAREN HUDES/FOR NPR

TOP: Roasting mesquite beans brings out the flavors of chocolate, coconut and baking spices.

BOTTOM: Mesquite flour stirred into butter has a unique sweet flavor, and is especially good on homemade bread.

tec word, mizquitl) concentrates its sugar in the pulp between the pod's shell and the seeds.

"We, especially the children, also just sucked on the sweet pods as a treat," she adds. "Some have purple streaks going down them ... I used to say, 'Oh that's a sweet one, I'll grab that one.'"

Rediscovering old flavors and creating new ones

Gyawali was drawn to that sweet bean, too. A neuroscientist-turned-baker who immigrated from Nepal to Chicago as a child, he moved to Austin seven years ago. He says that losing a sense of having a hometown early on taught him to "seek out what's unique about a place and how I can identify with that, and usually it's through food."

Gyawali first came across mesquite when he was working at the bakery and bar Easy Tiger. Slow Food Austin challenged him to make a bread with a mystery ingredient.

On the organization's page listing foods in danger of extinction, he found mesquite pod flour. "I'd never heard about that before, but I'd heard of mesquite, and mesquite sounds like Texas, so that kind of took me down a rabbit hole." He managed to find a box of mesquite flour, but was surprised to see it was imported from Peru.

The first time he baked with it, mixing it with wheat flour, Gyawali says, "It really smelled like baking spices, almost like I'd made a spiced holiday bread." The people he worked with "went crazy for it."

Later, while developing his own business, Miche Bread, he decided to focus on heritage grains. And every time he bought mesquite flour, he wondered why Texas didn't produce its own.

Continued on page 39

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Finally in 2016, he won a grant from the Austin Food & Wine Alliance to purchase a hammer mill to grind mesquite pods. He began sourcing them from around the state last summer.

He operates the machine at Barton Springs Mill, outside Austin. Over the course of 30 minutes, as the crop roasts in the oven, the scent changes from beans to ginger snap cookies to a toasted bagel with coffee. The mill's owner, James A. Brown, says mesquite has a "sweet complexity that's very appealing and hard to tack down."

That's partly why it melds so well with other ingredients, and why the Texas Mesquite Movement, launched by Gyawali and built through his partnerships with other Austin makers, has been so fruitful.

At the new Brewer's Table restaurant, mesquite-buttered brioche holds together the fried chicken sandwich, which you could also dip in mesquite maple syrup. The ice cream shop Lick is making a seasonal roasted mesquite flavor with mesquite-infused cream and crumbled mesquite cookies; and craft chocolatier SRSLY will release 1,000 Mesquite Dirty White chocolate bars in October. Texas brewers have tapped at least six different mesquite beers, and distillers have started using the beans for fermenting and steeping. Gyawali prepares his own extract, too.

"Let's make mesquite our vanilla, right?" Gyawali says, giving a demo of how to steep and grind the beans at an Austin farmers market recently. There, he throws out ideas such as a mesquite barbecue rub, mesquite-baked ham or even the region's own mesquite-fed pig. He's also a fan of mesquite in cold brew. "It's kind of like our equivalent of the chicory coffee of New Orleans—it's Texas coffee."

The pairings do seem limitless, though Gyawali admits he's finally learned one big reason why there's no Texas industry around the mesquite bean. From the gathering to the grinding, "It's a pain." But, "If you want to talk about local, sustainable and delicious, this is it."

Still, it will be an education process. The human connection to mesquite as a food has been battered for centuries. The colonists' devastation of native tribes, Walking Woman notes, kept many of the survivors on the run and "broke a lot of the traditions that we had with regard to what we were doing and how we were getting our food."

Later, as cattle ranching expanded and spread thickets of mesquite through Texas (from cows eating the pods), ranchers came to revile the tree as an invasive species to be destroyed. Since its firewood had always been valued for cooking, that part was commercialized. Not all farmers still hate it, though; as one says, "The thorns make a good toothpick."

Future harvest challenges

Scientist and mesquite researcher Peter Felker, a partner in the flour importer Casa de Mesquite, says that attitudes about mesquite depend on the culture: "In Texas they're bulldozing, in Argentina they're planting." He believes that propagating the drought-resistant, nitrogen-fixing tree could help people living in arid regions of the world by improving the quality of their soil. And using straight, thornless varieties, mesquite could be developed into a lumber industry.

But he's skeptical about a Texas enterprise, mostly due to labor costs. "Without putting in plantations and having a mechanized harvest, I don't see how they're ever gonna do it."

Gyawali is taking a broader approach. Mesquite will be part of a bakery/cafe he's planning to open next year, but his reasons for focusing on mesquite go beyond the financial. "I'm trying to be more inspirational than a capitalist regarding this," he says. "Let's start with that individual who wants to do something with mesquite and has lots of it in their backyard, they can go pick a few hundred pounds in a season if they want. ... You take that and multiply it by 1,000 or 10,000, and then you have a movement. So let's think about it from that level, and the solution is right there."

Ideas about what to do with mesquite mirror the tree's complex structure, with its shrubby, gnarly bends. "The trunk splits in many ways, and that's kinda how to look at it," Gyawali says. "I want to see everyone using mesquite to make whatever the hell they want to make, you know? To really claim it as a resource. ... Like, everyone does it bootstrapping and very independently, which is one of the cores of Texas, right? You can do it yourself."

Karen Hudes has written for *The New York Times*, *New York Magazine*, *Extra Crispy*, *Tin House* and *The Awl*, and formerly worked as a senior editor at Zagat.

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Recordings

Continued from page 19

new hardware and software. We've got a physical space with its own personality and sound qualities to figure out. Time and experience is the only thing standing in the way of us having a fully functioning recording studio—one that will eventually not just produce high-quality audio recordings, but video. That's coming, but we need to walk before we can run.

For now, we've got our hands full. The music world has taken notice, we've got more requests for sessions than we can possibly accommodate at this time. And we're stretching out in new directions as a result of our increased capacity. We're looking forward to episode 500 of *JPR Live Sessions*. We plan to start a regular series of in-studio performances for our Classics & News Service. And when the room isn't in use by JPR, we intend to partner with Southern Oregon University to make the space available as a practice room for faculty and select students, and as a hands-on laboratory for the SOU theatre department's lighting students and digital media students to get practical real-world experience.

It's an exciting time. I can't wait to share our next recordings with you.



Eric Teel is JPR's Director of FM Network Programming and Music Director.

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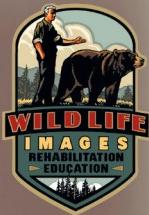


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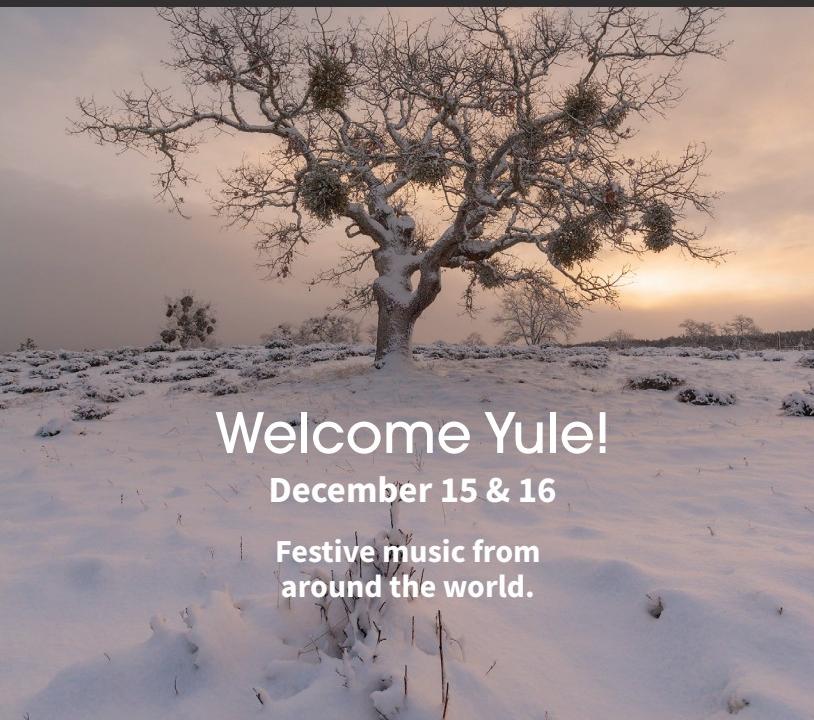
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Spanish Almond Cake (Tarta De Santiago)

This flourless cake from Galicia, Spain, is traditionally made with separated eggs and flavored with citrus and/or cinnamon. We liked it made more simply, with whole eggs and just a small measure of vanilla and almond extracts. A sprinkling of chopped almonds and coarse raw sugar on top of the batter gives the surface a chewy-crisp crust that contrasts wonderfully with the dense, plush crumb of the cake's interior. Crème fraîche and fresh berries are perfect accompaniments.

8 Servings

Ingredients

240 grams (1 cup plus 2 tablespoons) white sugar
3 large eggs, plus 3 large egg whites
 $\frac{1}{2}$ teaspoon kosher salt
 $\frac{1}{4}$ teaspoon almond extract
 $\frac{1}{4}$ teaspoon vanilla extract
250 grams (2½ cups) blanched almond flour
35 grams (3 tablespoons) turbinado or demerara sugar
37 grams ($\frac{1}{3}$ cup) sliced almonds, chopped

Directions

Heat the oven to 350°F with a rack in the middle position. Mist the bottom and sides of a 9-inch round cake pan with cooking spray, line the bottom with a round of kitchen parchment, then mist the parchment.

In a large bowl, combine the white sugar, whole eggs and egg whites, salt and both extracts. Whisk vigorously until well combined, 30 to 45 seconds; the mixture will be slightly frothy and the sugar will not be fully dissolved. Add the almond flour and whisk until incorporated. Pour the batter into the prepared pan, then sprinkle evenly with the turbinado sugar and chopped almonds. Bake until deeply browned and the crust feels firm when gently pressed with a finger, 45 to 55 minutes. Let cool in the pan on a wire rack for 10 minutes.

Run a knife around the edges of the cake, then invert onto a plate. Remove the pan and parchment then re-invert the cake onto a serving plate. Let cool completely before serving.



Tip: Don't underbake the cake. Rather than use a skewer or toothpick to test the center for doneness, check the browning and crust development. The cake is ready when the surface is deeply browned and the crust feels firm when gently pressed with a finger. Don't serve the cake warm. Its texture is best when fully cooled.



Christopher Kimball
is host of
Milk Street

Christopher Kimball's Milk Street in downtown Boston — at 177 Milk Street — is home to the editorial offices and cooking school. It also is where they record Christopher Kimball's Milk Street television and radio shows. Milk Street is changing how we cook by searching the world for bold, simple recipes and techniques. For more information, go to 177milkstreet.com. You can hear Milk Street Radio Sundays at 3:00pm on JPR's News & Information service.

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AS IT WAS

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail.

As It Was airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm; on the News & Information service at 9:57am and 9:57pm following the *Jefferson Exchange*.

WWI Soldier Writes Thanksgiving Letter From France

By Lynda Demsher

A young soldier in France at the end of the First World War sent a Thanksgiving letter to his family 99 years ago.

In a letter dated Nov. 27, 1918, Pfc. Dana Ament of Grants Pass, Ore., said he didn't expect to have as fine a Thanksgiving dinner as the previous year, but he felt he had a lot more to give thanks for. He said he was thankful for helping rid the world of the worst enemy in centuries. He said he'd seen the sacrifices of others in the war and he was thankful for getting through it alive and whole.

Ament's letter, eventually printed in the Grants Pass *Courier*, described leaving New York for France almost a year earlier, with his convoy escorted by little destroyers called mosquito boats. Finally spotting land, Ament said he saw the stone houses of France and a real castle before they landed.

He spent five months in a swamp in Lorraine repairing and building roads before joining the famous Chateau Thierry Battle, about an hour from Paris. Ament returned home in June 1919 after two years of service with three gold stars, indicating he had fought in three major battles.

SOURCES: Ament, *American Ex. Forces, France, Pvt. 1st Class C.D. "Soldier Letters."* Grants Pass Daily Courier, 3 Jan. 1919, p. 3, Historical Oregon Newspapers, <https://oregonnews.uoregon.edu/lccn/sn96088181/1919-01-03/ed-1/seq-3/>. Accessed 19 Oct. 2017; "Personal and Local." Grants Pass Daily Courier, 27 June 1919, p. 4. Historical Oregon Newspapers, <https://oregonnews.uoregon.edu/lccn/sn96088181/1919-06-27/ed-1/seq-4/#index=3&rows=20&proxtext=Dana+Ament&searchType=basic&sequence=0&words=Ament+Dana&page=1>. Accessed 19 Oct. 2017.

Mines Celebrate Christmas in 1896 with Dinner And Dancing

By Gail Fiorini-Jenner

Ethel Porter moved when she was seven in 1896 with her family to the Altoon Quicksilver Mine in Northern California. Her father's job was hauling wood to the mine using teams of six and eight horses.

The first Christmas was a cold one, with snow packed 12 feet deep, but Porter's father had earlier brought in a large supply of turkeys, chickens, and geese. He buried them in the snow near a large stump. As the snow piled higher, it changed the landscape so that the birds were not located until enough snow had melted to reveal the cache. By that time, they were spoiled.

The men at the mine brought a large tree from the woods and set it in the mess hall. People strung popcorn and cranberries on the tree, and lit its candles on Christmas Eve. The children received small bags of candy purchased by the miners.

The mining company provided a Christmas Eve dinner. Tables were removed after dinner and bales of hay dragged across the wooden floor, giving it a slick surface just right for dancing.

SOURCE: *Porter Callom, Ethel. "Recollections of a Childhood Spent in the Trinity Mines."* Trinity, 1958, pp. 40-43.

POETRY

BARBARA COMNES
AND SUSAN DUMOND

Springtime at Goose Lake

Imagine a nest in that huge lilac bush
As big as a house
In full bloom right now
Imagine hatching from an egg
Into a world of pure purple fragrance
The perfume of lilacs
The scent of flowers
Lilacs
Purple lilacs
Encompassing your world
The scent of your world
Scent of lilacs all around.

—Barbara Comnes

On the Deschutes River

4:30 a.m.
First light on the Deschutes
This June morning
This time of day
River's ring is clearest
Air's chill dampest
Fragrance of junipers and jack pines most pungent
Bird song is loudest
Symphonic almost
Recharging the day.

—Barbara Comnes

Travels on many trails and back roads of Oregon inspired **Barbara Comnes** to write poetry after she moved to Ashland in 2010, although photography had been Barbara's preoccupation during most of her adult life. She is a volunteer with several programs, such as KS Wild's Adopt-a-Botanical Area program, that aim to protect Oregon's extraordinary beauty and unique features.

Susan DuMond's poetry has appeared in a number of publications including *Prism International*, *Chelsea*, *The Smith*, *Journal*, and *True Words from Real Women*. Her book, *Another Place Called Home*, the story of surviving six years in a foster care institution, was published in 2018. Susan holds a BA in Liberal Arts/Theatre from Bennington College in Vermont and a PhD from the University of Oregon in Educational Policy and Management. She studied creative writing at Columbia University.

Surgery: the night after

Soft light floats in from the hallway,
embracing the narrow bed.
I lie cradled by
nurses' low laughter.

I capture the glow,
cup it in my hand, wrap
fingers around it, watch it
pulse, this heart-light.

They opened the leg.
That is yesterday's knowledge.
Tonight
I am without sensation.

Rough spots march down my thigh.
An army of black stitches
hot to the tip of my finger,
sink in to hold me together.

Light fades.
Eyes close.
I send sleep to my parts as we
Drift toward morning.

—Susan DuMond

Morning light

Turn the hills and valleys away
from the mirror.
Smooth the rough red desert
that marches
across these cheeks.
It's ancient now,
this face.
I touch dry stream beds;
press fingertips to sandy plains;
dive in brown-green pools.
An ancient land
in the morning light,
this face.

—Susan DuMond

Writers may submit original poetry for publication in *Jefferson Journal*.

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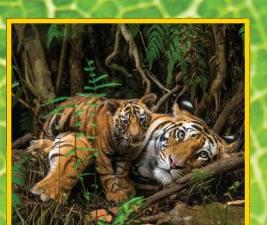
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AN ACOUSTIC EVENING WITH
TREY ANASTASIO
December 11



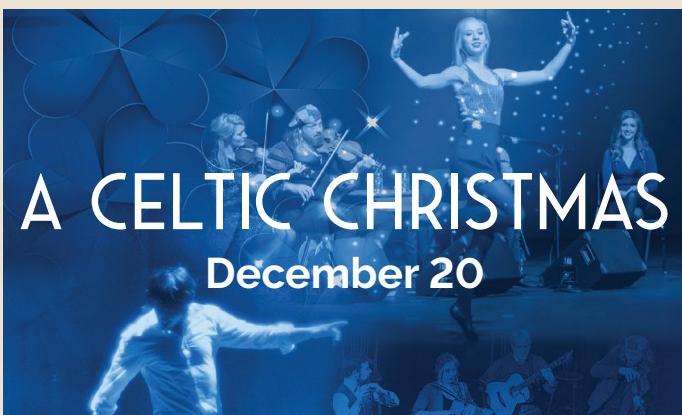
TOMMY EMMANUEL

with special guest

JERRY
DOUGLAS
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A CELTIC CHRISTMAS
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